

read 10/15/92

discussed 10/15/92

Monkey's claw - Ellis Weaver

The monkey should give back
the monkey wrench, the sketch pad.

the cap worn backwards, ^{with a new drawing} the tickler ^{pricker with} and the
banana peel.

Depending on the skill & training of the monkey
best - individually
OK - in a bag.

SHINING TIME STATION

"MONKEY'S CLAW"

BY

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From Characters and Storylines created by
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1ST REVISION
OCTOBER 6, 1992

SCENE 1
(MAINSET)

(STACY AND A FRAZZLED-LOOKING RINGMASTER WITH A CLIPBOARD AND PEN ARE TALKING. BEHIND HIM A JUGGLER AND ACROBAT DO TRICKS, ON THEIR WAY OUT TO THE PLATFORM)

STACY:

Moving a circus is complicated.

RINGMASTER:

Not if you're organized like me. I have a system. Everything is here on my list. I check it off as it's loaded on the train. Nothing ever goes wrong.

(SEARCHES POCKETS)

I can't find my glasses.

(HE THRUSTS LIST AT STACY AND SEARCHES AS JUGGLER WALKS TOWARD THEM, JUGGLING. OBJECTS IN AIR, JUGGLER REACHES OVER INTO RINGMASTER'S POCKETS, GETS GLASSES, AND HANDS THEM TO HIM)

RINGMASTER:

You see? I knew I put them in a safe place.

SFX: TRAIN ABOUT TO LEAVE PLATFORM

VO:

All aboard!

(contortionist) RINGMASTER:
(TO-ACROBAT, IN KNOTS)

Will you kindly untie yourself and get on that train?

SFX: TRAIN WHISTLE

SCENE 1 (CONT'D)

RINGMASTER:

(TO DAWDLING ACROBAT)

Now please? We're late.

(TO STACY)

Never work with a con-
tortionist unless you
absolutely have to. See
you next year!

*They get all wiggled up
in themselves*

(STACY WAVES GOODBYE AS RINGMASTER,
JUGGLER AND ACROBAT RUSH OUT TO
TRAIN. STACY REALIZES SHE HAS THE
LIST.)

STACY:

Wait! You forgot your
list!

SFX: TRAIN LEAVING STATION

STACY (CONT'D):

Oh well. I'm sure he has
another copy.

SFX: MR. CONDUCTOR APPEARS

(MR. CONDUCTOR IS HOLDING A FULL
SIZE COTTON CANDY CONE, WHICH
TOWERS OVER HIM LIKE THE LEANING
TOWER OF PISA. HE SURVEYS IT)

MR. C:

They ought to give direc-
tions with cotton candy.
How do you eat it? A
little bite at the side?
The whole thing could
fall down.

(TOUCHES IT)

SCENE 1 (CONT'D)

MR. C (CONT'D):

Sticky stuff, too. It
never comes out of
clothes, or your hair.
But in your mouth, it
disappears. Take a bite
and you've got nothing, a
mouthful of air. ^

but

(THE KIDS AND STACY WATCH, AMUSED)

DAN:

Want any help, Mr. Con-
ductor?

MR. C:

That's very generous of
you.

(HANDS IT TO DAN)

Don't help too much.
How'd you like the cir-
cus?

KARA:

The best one ever.
Really.

MR. CONDUCTOR:

You say that every year.
Anyway, I came for my
sketch pad. I seem to
have left it here.

BECKY:

You mean that little note
pad?

MR. C:

Little to you. Anybody
seen it around?

SCENE 1 (CONT'D)

STACY:

I think I saw it on a
bench outside. Let me
just get my cap and I'll
check.

MR. C:

What's it doing outside?

(STACY LOOKS AROUND FOR HER CAP)

MR. C:

Cotton candy. I wonder
what silk candy would be
like....Probably fewer
calories but not as good.

STACY:

Okay, where's my cap?
Come on, you guys. Stop
kidding around.

MR. C:

Forget it, Stacy. I'll
go look myself. But I'm
sure I left it in here...

*you look for your cap
& I'll look for my ~~notepad~~ sketch pad*

(TAKES COTTON CANDY CONE BACK; MOST
IS GONE)

and thanks for the, uh,
"help".

(HE DISAPPEARS)

STACY:

His pad, my cap--what's
going on?

(ALL SHRUG)

SCENE 2

(INT. JUKEBOX/VAULT)

(TITO IS ALONE AND HIGHLY AGITATED)

TITO:

Everything's okay...
everything's okay...

(THE ELEVATOR ARRIVES AND OPENS:
DIDI IS THERE)

DIDI:

Hey, Tito? Everything
okay?

TITO:

No, everything is NOT
okay. Stacy's missing
her cap, Mr. Conductor's
missing his pad--it's
just a matter of minutes
before something happens
to my nickels.

DIDI:

Aw, come on. Everybody
got all excited with the
circus in town, and they
misplaced some of their
stuff. That's all.

TITO:

That's easy for you to
say, Didi. You're
not...a collector.

DIDI:

Right. I'm a musician.
So are you. And we need
you to rehearse.

SCENE 2 (CONT'D)

TITO:

Oh, all right!

(TO NICKELS)

I'll be back later, my
darlin's. Will you be
...okay?

DIDI:

Tito!

TITO:

OKAY!

(HE SCURRIES OVER TO HER)

SCENE 3
(MAINSET)

(BILLY STANDS OUTSIDE HIS WORKSHOP,
LISTENING TO NOISES INSIDE. HE
WAITS, THEN GENTLY BUMPS DOOR OPEN)

BILLY:

Hello? Somebody in here?

(HEARS SOMEONE NEARING THE DOOR)

Come on out of there.
This is a private work-
shop.

(MR. CONDUCTOR COMES OUT)

MR. C:

It's only me Billy.

BILLY:

Mr. Conductor! Sorry, It
didn't sound like you.

MR.C:

That's okay. I was
looking for my sketch
pad.

BILLY:

Come on in, I'll help.

SCENE 4
(INT. WORKSHOP)

(BILLY AND MR. C LOOK AROUND)

MR. C:

My sketch pad means a lot to me. It has some old drawings I don't want to lose.

BILLY:

Sure, I understand. But I don't see it hereabouts. I was looking for my....

(HE TRAILS OFF, LOOKING FOR WRENCH.
CAN'T FIND IT)

MR. C:

What?

BILLY:

My monkey wrench. It was right here.

MR. C:

What do you mean?

BILLY:

My monkey wrench. It's a tool; like a claw, with a tightening screw--

*with a handle or pr
and a
screw to tighten it*

MR. C:

And it's missing too? It must be in the station. Let's go look.

BILLY:

It can't be. I left it here--

SCENE 4 (CONT'D)

MR. C:

It has to be. Come on!

(HE DISAPPEARS. BILLY SHRUGS,
EXITS TO STATION JUST AS--A LARGE
SHADOW APPEARS ON THE WORKSHOP
WALL)

CUT TO:

SCENE 5

(TICKET BOOTH)

(ANGLE ON TICKET BOOTH-MR. CONDUCTOR APPEARS AND IMMEDIATELY SEES THAT--)

(MR. C'S POV-IN THE ARCADE SCHEMER IS CONTEMPLATING HIS CHANGE MAKER, ENJOYING ITS HEFT)

(MR. C REACTS, AND DISAPPEARS JUST AS BILLY EMERGES FROM WORKSHOP. BILLY LOOKS AROUND, SEES NEITHER MR. C NOT WRENCH, LOOKS EXASPERATED, AND HURRIES ON OUT TO PLATFORM. THE KIDS, MEANWHILE, ARE PLAYING IN THE CORNER NEAR THE SIGNAL HOUSE)

(SCHEMER IS OBLIVIOUS OF ALL THIS. HE'S GIGGLING)

SCHEMER:

Feel that. The heft, the weight. We are talking coins. We are talking zillions of people who came to the station on their way to the circus, stopped in the Arcade, and forked over their nickels. Heavy-wevvy.

(PUTS IT DOWN, PREENS IN JUKEBOX; STOPS, FROWNS)

Ah-ha! The curl has been disturbed. Hey, why not. All this excitement, all these customers, all this money--it happens. Time for a little touch-up.

The curl is beginning to sag

(REACHES INTO POCKET FOR COMB; REACTS)

The comb? Hello? The sacred comb? For the sacred curl?

SCENE 5 (CONT'D)

(HE NOTICES THE KIDS, AND SAUTERS
OVER) ✓

(ANGLE ON KIDS-SCHEMER INTERRUPTS)

KARA:

Hi, Schemer.

SCHEMER:

Oh, really? Is that how
it is? "Hi, Schemer?"
Please.

DAN:

Please what?

SCHEMER:

Puh-leeze return my comb.
You I trust. Sort of.
These girls--uh-uh. They
took it. It's a girl
thing. Combs, brushes--was
I born yesterday? I
think not. (re girls) Book
'em, Dan-O.

BECKY:

Schemer, are you, like,
talking in your sleep
or something?

SCHEMER:

No I am not, Miss Rebec-
ca. Now I will thank you
to return my personal
grooming tool immediate-
ly.

KARA:

Schemer, nobody stole
your comb.

SCENE 5 (CONT'D)

SCHEMER:

Oh yeah? Then where is
it?

KARA:

Maybe you left it home or
outside or something.

SCHEMER:

That's ridiculous. It
couldn't possibly be
outside.

(BEAT; SILENCE)

Well. I don't have to
put up with this. I'm
looking outside.

(HE TURNS AND STRIDES OUT. THE
GIRLS LAUGH, BUT DAN LOOKS WORRIED)

BECKY:

Schemer is so weird.

KARA:

Dan, you look seasick.

DAN:

Maybe whoever took Sta-
cey's cap took Schemer's
comb, too.

(MR. CONDUCTOR APPEARS)

MR. C:

I heard that. And remem-
ber my sketch pad.

really
looks worried / *more* confused
than usual

?

SCENE 5 (CONT'D)

DAN:

What's going on, Mr.
Conductor? Is every-
one all of sudden getting
clumsy at the same time?
Or...I don't know...

✓ *careless*

KARA:

Or maybe there's a thief
in Shining Time Station.

(A BEAT OF SILENCE. THE KIDS DON'T
ACCEPT THAT)

BECKY:

But it's such a strange
collection of stuff. A
pad, a hat, a comb--what
kind of thief ~~takes~~
things like that?

would take

MR. C:

Maybe that's another
thing to be scared about.

DAN:

I wish you wouldn't talk
like that, Mr. Conductor.

MR. C:

Okay. You're right. It's
probably just some coin-
cidence. Because it
really is possible to be
scared for no good rea-
son. Remember Henry, on
the Isle of Sodor?

(THEY SHAKE HANDS)

You will in a minute.

(HE BLOWS WHISTLE)
DISSOLVE TO:

SCENE 6

TTE: " THE SAD STORY OF HENRY".

SCENE 7
(MAINSET)

(THE KIDS REACT WITH SURPRISE)

KARA:

That's it? That's the
end?

BECKY:

They just leave Henry in
the tunnel and brick it
up?

DAN:

That's not very nice.

MR. C:

Henry just needs time off
to work out his problems.
He's got to get over his
fears. You see--

(ANGLE ON MAIN AREA-STACY RETURNS
FROM PLATFORM, ANNOYED. BILLY
FOLLOWS CLOSE BEHIND)

STACY:

Okay, kids, that's it.
Taking my hat is one
thing, but this joke has
gone too far. Where's my
ticket punch? I need it
and I need it now.

BILLY:

I don't think it's them,
Stacy.

STACY:

Then who is it?

SCENE 7 (CONT'D)

BILLY:

I don't know, but something is going on. Things are missing all over the station.

STACY:

Who's doing it? Schemer?

(ANGLE ON PLATFORM-SCHEMER APPEARS FROM OTHER DIRECTION, FULLY ARMED: CATCHER'S MASK, BANANA PEEL, HAND MIRROR, FLASHLIGHT AND SODA CAN, WHICH HE IS SHAKING)

SCHEMER:

Inspector Schemer

n At your service!

(ANGLE ON MAIN AREA-SCHEMER JOINS THE OTHERS AS MR. CONDUCTOR QUICKLY DISAPPEARS)

BILLY:

This better be good, Schemer.

SCHEMER:

I don't believe in "good", Billy. I believe in great!

STACY:

At this point I'll take good.

SCHEMER:

Your theft problems are solved, Miss Jones. Behold...the Schemer Personal Protection Program.

explain outfit

perhaps with a

phony french accent

aka Inspector

Cleaneau

SCENE 7 (CONT'D)

(SCHEMER DISPLAYS THE STUFF)

SCHEMER (CONT'D):

Impressive, isn't it?

STACY:

I assume all this junk
has a purpose?

SCHEMER:

You can assume that
again. My one man all
purpose home and body
security package: Is
someone lurking at your
window? This blood-
curdling mask scares him
away. Is he hiding
behind your back? My hi-
res, no-fog mirror de-
tects him immediately.
Is he attacking you
head-on, or trying to
slip away? Throw the
genuine, all natural
banana at his feet. The
assailant falls!

(SCHEMER FALLS HIMSELF TO DEMON-
STRATE)

Ka-boom! The end.

DAN:

What's the soda for?

BECKY:

In case he offers you a
slice of pizza?

KARA:

In case you get thirsty
waiting for him to give
up?

SCENE 7 (CONT'D)

SCHEMER:

(SHAKES CAN)

The soda, my ^{*ingestible*} obnoxious
young friends, is for
spraying in his face,
confusing him long en-
ough to tie him up with
the net and call the
authorities.

(DRAMATICALLY)

There's a thief loose.
No one is safe without
me.

STACY:

Don't jump to conclu-
sions. Just because your
comb is lost--

DAN:

And your cap.

BILLY:

And my monkey wrench.

BECKY:

And your ticket puncher.

BILLY:

That's an awful lot of
things to disappear in
such a short time.

STACY:

Billy, can I speak with
you for a moment?
Privately.

SCENE 7 (CONT'D)

SCHEMER:

No secrets! That's not
nice!

(ANGLE ON STACY AND BILLY-THEY
WHISPER)

STACY:

Okay. Maybe there is a
thief. But who?

BILLY:

I thought Mr. Conductor
took...I mean borrowed
my monkey wrench.

STACY:

And I accused the kids of
taking things. As a prank
but still...

(ANGLE ON SCHEMER-HE IS TRYING TO
EAVESDROP: CRANES OVER TO LISTEN,
THEN, WHEN THEY GLARE AT HIM, HE
DRIFTS AWAY)

(OFF THEIR REACTION, RETURN TO
STACY AND BILLY STILL WHISPERING)

BILLY:

You know, Schemer may be
right about the thief.
Even a broken clock is
right twice a day.

STACY:

I don't know which is
worse. If it's a
stranger, or someone we
know.

J Good line

✓ would be

SCENE 7 (CONT'D)

BILLY:

^{and}
Only way to find out. We
need to set a trap.
Tonight, we hide in the
dark 'til the thief
comes, then we find out
who it is.

(STACY NODS, AGREEING WITH BILLY)

SCHEMER:

Three dollars apiece,
I'll guard you helpless
children. What's that,
ten dollars?

KARA:

Three times three is
nine.

SCHEMER:

Isn't that what I said?

(STACY RETURNS TO THE KIDS AND
SCHEMER)

STACY:

Kids, I want you to go
home. Now.

KARA:

What for? It's early.
There's no school to-
morrow.

STACY:

We have special work to
do.

SCENE 7 (CONT'D)

BECKY:

Catching a thief? Great!
We'll help.

(BEHIND THEM, A LARGE DARK SHADOW
PASSES)

STACY:

You can't stay. It could
be dangerous.

DAN:

Oh, cool!

BECKY:

Come on, Stacy! I've
never done anything dan-
gerous.]

*Will Please Stacy, we ~~would~~
will stay far away from
anything dangerous.*

STACY:

We don't even know ^{if} there ^{really}
is a thief. We may stay
up all night and catch
nothing.

KARA:

Even staying up all night
sounds really neat.

STACY:

This isn't a game. It's
serious. And I want you
to go home. Now.

(THE KIDS GIVE IN. THEY FILE TOWARD
THE PLATFORM UNDER--)

DAN:

I hope there is a thief.

SCENE 7 (CONT'D)

STACY:

Goodbye!

BILLY:

So long.

(THE KIDS ADLIB GOOD-NIGHT, EXIT)

BILLY:

Stacy, let me ask you
something. Be honest.
Are you afraid?

STACY:

Of the dark, no. Of
sitting in the dark,
maybe. Of sitting in
the dark to catch a
thief, yes.

BILLY:

Then why don't you head
on out of here. Let me
do it alone.

STACY:

Absolutely not. Shining
Time Station is my sta-
tion, and whether I'm
scared or not, it's my
job to stay here and pro-
tect it.

(STACY SMILES NERVOUSLY AS A LARGE,
DARK SHADOWED FORM PASSES BEHIND
HER UNNOTICED)

SCENE 8
(INT. JUKEBOX)

(MAIN AREA-PUPPETS STAND AROUND-
WORRIED)

TITO:

Oh, I don't care for
this. Just waitin' around
for something terrible to
happen.

GRACE:

It makes you stop and
wonder, doesn't it?

DIDI:

About what?

GRACE:

What if this thief is
just stealing the little
stuff to warm up? What
if he--or she--starts
taking big stuff next?
Like...us?

like the jukebox?

(ALL SCREAM, TERRIFIED)

DIDI:

That's not funny, you
guys. What if the thief
steals the jukebox and we
get fired! What if I end
up tossing popcorn at the
carnival?

TITO:

Tossing what, baby?

DIDI:

Tossing popcorn. It was
my last job.

*Don't quite
work*

for me

perhaps because

*> it's completely
unusual for*

SCENE 8 (CONT'D)

WAVY DISSOLVE TO:

DIDI'S FLASHBACK: INT. NIGHT- THE
POPCORN MACHINE

(DIDI STANDS KNEE DEEP IN POPCORN
AS MAIZE, NEARBY, CRACKS JOKES.
DIDI GIVES A RIM SHOT ON HER SNARE
DRUM AS A PUNCHLINE TO MAIZE'S
JOKES)

DIDI(VO):

The popcorn machine was
in a travelling carnival.
When I wasn't throwing
popcorn in the air, I
had to double up with
an ear of corn named
Maizy. Maizy popped up
with her silly jokes,
and I'd play the snare
drum.

MAIZY:

What do you do for a
sick bird? Get him
tweatment!

(DIDI HITS DRUMS)

DIDI:

Oh please!

MAIZY:

What do you do with a
blue elephant? Take
him to the circus and
cheer him up.

(HITS DRUM)

DIDI:

Ugh! Stop!

SCENE 8 (CONT'D)

DIDI(VO):

Sure, it sounds
glamorous. But Maizy's
jokes were so corny, they
began to drive me nuts!

MAIZY:

What's red and goes
"Ho-Ho-Ho-plop"?
Santa Claus laughing
his head off.

DIDI:

Yuck! That's enough!

MAIZY:

What's Tarzan's fav-
orite Christmas Carol?

DIDI:

Hark Ye Hairy Apes'll
Swing?

MAIZY:

Wrong! Jungle Bells!

(INSERT: THE PUPPETS ARE WIDE-EYED
AND SYMPATHETIC)

DIDI:

And the whole time I had
to toss the popcorn, toss
the popcorn..It's not as
much fun as it sounds.
Your arms get tired. And
you breathe in all that
salt.

7 why?

RESUME FLASHBACK

(DIDI AND MAIZY. DIDI TOSSING
POPCORN)

SCENE 8 (CONT'D)

DIDI(VO):

Finally, one day, I'd
had enough!

MAIZY:

What's black and white
and red all over?

DIDI:

A--a, uh--

MAIZY:

An embarrassed penguin
reading a newspaper to
a sunburned nun!

DIDI:

AHHHHHHHHH!

(DIDI TOPPLES OVER FACE-DOWN INTO
THE POPCORN. SHE LIES THERE,
STILL. SILENCE)

MAIZY:

Come on, get up!

(BEAT; NOTHING)

I can't tell the jokes
if there's nobody there
to listen! Come on!
What do you...what's the
difference between a...

(SHE TOTTERS)

What do you call...

(SHE FALLS OVER, UNCONSCIOUS. DIDI
SLOWLY ROUSES HERSELF FROM THE
POPCORN, SITS UP, SEES THE INERT
MAIZY, AND SIGHS)

} what's the motivation behind
the act?
boredom?
exasperation?
fall asleep?
feigned response?

} ? fall asleep?

SCENE 8 (CONT'D)

DIDI:

Whew!

RESUME- DIDI AND PUPPETS ARE IN
PRESENT

DIDI:

As long as I pretended to
be asleep, Maizy couldn't
tell her jokes. Nobody
made any popcorn. Final-
ly they took us both out
of the machine. I took
the strong arms I got
from doing all that hard
work, and kept practising
to play the drums!

*because nobody was listening. &
listening*

*explain
do they need to be in
a machine?*

GRACE:

What happened to Maizy?

DIDI:

Last I heard, she had a
job with a cereal compa-
ny.

TITO:

I believe it. A big corn
flake like that.

REX:

Popcorn's loss is our
gain, Didi.

DIDI:

Ah, guys, thanks. You're
the best. I hope whoever
steals us, keeps us to-
gether.

(ALL REACT WITH TERROR. FINALLY--)

SCENE 8 (CONT'D)

TITO:

Now look, people. We
can't just sit around
being scared. Let's play
something. That'll take
our mind off things.

REX:

How about a song that
Australillian troops used
sing the night before a
battle? To calm 'em
down.

TEX:

One order of "Waltzing
Matilda" coming up,
Rex. And a one, a
two--

INTO PUPPET SONG:
"WALTZING MATILDA"

EPS.#320-"MONKEY'S CLAW"

"WALTZING MATILDA" (2:39)

(13 BAR INTRO)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

TEX:

JOHLY *BESIDE THE*
~~THERE~~ ONCE WAS ~~A~~ SWAG MAN CAMPED IN ~~A~~ BILL-A-BONG

(2 BARS)

(--)

(--)

UNDER THE SHADE OF A COOLIBAR ⁴TREE

(3 BARS)

(--)

(--)

(--)

"WALTZING MATILDA" (CONT'D)

TEX:

WATCHED & WAITED WHILE HIS BILLY BOILED
 AND HE SANG AS HE LOOKED AT HIS OLD BILLY BOILING

(1 BAR)

WHO'LL COME A-WALTZING MATILDA WITH ME

(5 BARS)

(--)

(--)

(--)

(--)

(--)

BILLY BOILING

DOWN CAME A JUMBUCK TO DRINK AT THE WATERHOLE

(2 BARS)

(--)

(--)

UP JUMPED THE SWAGMAN AND GRABBED HIM WITH GLEE

(3 BARS)

(--)

(--)

(--)

THAT JUMBUCK

AND HE SANG AS HE STOWED HIM AWAY IN HIS TUCKERBAG, YOU'LL..

(1 BAR)

YOU'LL COME A-WALTZING MATILDA WITH ME

(MORE)

"WALTZING MATILDA" (CONT'D)

(3 BARS)

(--)

(--)

(--)

TEX/REX:

WHO'LL COME A-WALTZING MATILDA, ME DARLIN'?

WALTZING MATILDA 2x)

400LL
WHO'LL COME A-WALTZING WITH ME?

WHO'LL

WALTZING MATILDA AND LEADING A WATERBAG

AND HE SAYS AS HE

WHO'LL COME A-WALTZING MATILDA WITH ME?

STOWNED THAT

SUMMER WIND

TICKER BAG

(7 BARS)

(--)

(--)

(--)

(--)

(--)

(--)

(--)

(MORE)

"WALTZING MATILDA" (CONT'D)

TEX:

DOWN CAME THE SQUATTER A-RIDING HIS THOROUGHbred

(2 BARS)

(--)

(--)

DOWN CAME THE POLICEMEN-ONE TWO THREE

(2 BARS)

(--)

(--)

"WHOSE IS THE JUMBUCK YOU'VE GOT ^{THERE} IN YOUR TUCKERBAG? YOU'LL...
 YOU'LL COME A-WALTZING MATILDA WITH ME"

(2 BARS)

(--)

(--)

TEX/REX:

UP JUMPED AND SPRANG INTO BILLABONG
 BUT THE SWAGMAN HE GOT UP AND HE JUMPED INTO THE WATERHOLE
 DROWNING HIMSELF BY THE COOLIBAR TREE
 AND HIS GHOST MAY BE HEARD AS IT SINGS ^{YOU WALK ALONG} IN THE BILLALONG, WHO'LL..
 (SPOKEN) "WHO'LL COME A-WALTZING MATILDA WITH ME"

(2 BARS)

(--)

(--)

(MORE)

"WALTZING MATILDA" (CONT'D)

TEX:

WHO'LL COME A-WALTZING MATILDA, ME DARLIN'?

WHO'LL COME A-WALTZING MATILDA WITH ME?

TEX/REX:

WALTZING MATILDA AND LEADING A WATERBAG

WHO'LL COME A-WALTZING MATILDA WITH ME?

(4 BARS & OUT)

(--)

(--)

(--)

(--)

SCENE 9

(INT. STATION)

(ARCADE-NIGHT-THE JUKEBOX IS ABLAZE IN AN OTHERWISE DARK AND EMPTY ARCADE. IN THE GLARE OF LIGHTS, WE SEE STACY'S FACE, OBVIOUSLY FRIGHTENED BUT IN CONTROL. SHE PEERS AT THE MACHINE, THEN SUMMONS UP COURAGE)

STACY:

All right, come out from behind that jukebox.

(SHE CLEARS HER THROAT TO MAKE IT SOUND HUSKY AND FIERCE)

Don't try to scare me with music. Because I'm not scared.

(A SUITCASE IN THE LUGGAGE AREA FALLS TO THE FLOOR)

(STACY DRAWS A FRIGHTENED BREATH, BUT STANDS HER GROUND)

STACY (CONT'D):

I know where you are.
And I'm giving you one more chance to come out of there.

(THE SUITCASES START TO CREEP TO THE EXIT. STACY BARKS)

Now you woke up the dogs.
You'd better turn yourself in or I'll unleash the dogs.

(MAKING MORE ANGRY ANIMAL NOISES, STACY RATTLES HER KEY CHAIN)

Okay! Here they come!

(IN THE DARKNESS, WE HEAR THE KIDS SCREAM. STACY PLAYS HERE FLASH-
LIGHT ON--THE KIDS FLEEING, YELL-
ING) ✓ EVTS HERE

SCENE 9 (CONT'D)

STACY:

Dan, Kara, Becky, it's
only me.

(THEY STOP, SETTLE DOWN)

Wait a minute. What are
you doing here?

DAN:

We wanted to see you
and Billy catch the
thief.

STACY:

This is no place for you
kids. You belong home.

DAN:

Don't be mad, Stacy.

BECKY:

We just wanted to have
fun.

STACY:

This is not fun.

KARA:

Okay, we'll go home now.

STACY:

Walk home in the dark?
Are you kidding? I'm
calling your parents to
come get you.

(STACY EXITS. THE KIDS ROLL THEIR
EYES)

SCENE 9 (CONT'D)

BECKY:

Boy, has she lost her
sense of humor.

KARA:

I knew this was a bad
idea.

BECKY:

What's happened to every-
one? Stacy's grouchy.
Billy looks like my dad
when he gets a flat^{tire} and
there's no spare tire in
the trunk. And Mr.
Conductor is...I don't
know. Nervous.

] improve?

KARA:

Maybe they're all scared.

(THE KIDS REACT)

BECKY:

Grownups don't get
scared.

DAN:

Yeah. Only babies do. Not
me.

SFX: A BOX FALLS

(THE KIDS ALL JUMP)

KARA:

You both jumped. You're
scared.

SCENE 9 (CONT'D)

BECKY:

I don't care what you
think. I'm not and I know
it.

KARA:

Prove it. There's a song
in the picture machine
about being afraid. I
dare you to watch it.

*222 look you
afraid to watch it*

(DAN AND BECKY LOOK AT EACH OTHER)

BECKY:

I will if you will.

DAN:

(TO KARA)

And I will if you will.

KARA:

Deal.

(THEY GO TO MACHINE AND CRANK IT
UP)

SCENE 10

VIDEO-BEING AFRAID AND OVERCOMING
THE FEAR

SCENE 11
(MAINSET)

(NIGHT-DIM LIGHT)

KARA:

So that means we're
afraid of somethings we
don't have to be afraid
of.

*I guess
Sometimes*

DAN:

We don't have to be
afraid if we're imagining
them. But what if this
is real?

KARA/BECKY:

Dan! Do you have to say
that!(etc--adlib worry)

(MR. CONDUCTOR APPEARS)

BECKY:

Mr. Conductor, are you
afraid too?

MR. C:

People are usually afraid
of things they don't
understand. And I don't
understand what everyone
is so afraid of. So you
could say that I'm scared
like the rest of you.

KARA:

Can't you do something
magical and make every-
thing all right again.

SCENE 11 (CONT'D)

MR. C:

I wish I could, Kara.
But being afraid is one
of those things that
can't be magicked away.
Everyone is scared of
something, even engines.

BECKY:

Engines? You mean like
when Henry was afraid?

MR. C:

Exactly. Why don't I
tell you what happened
to him? Maybe it will
help us forget about
being afraid.

HE BLOWS HIS WHISTLE

SCENE 12

TTE #4 -THOMAS, GORDON, AND HENRY

SCENE 13
(MAIN AREA)

BECKY:

Henry got out of the
tunnel and he wasn't
and he wasn't afraid
anymore.

MR. CONDUCTOR:

That's because he learned
there was nothing to be
afraid of, and because
he had some help from his
friends.

(MR. CONDUCTOR POPS OFF)

(STACY JOINS THE KIDS)

DAN:

Aunt Stacy, where were
you?

STACY:

Phoning parents. Yours.

BECKY:

Do you guys hear any-
thing?

(ALL STOP, POISED, LISTENING. BEAT)

BECKY:

No. Never mind.

SFX: INTRUDER IN THE STATION

STACY:

Like that?

KARA:

Yes like that! What
is it?

SCENE 13 (CONT'D)

STACY:

Come on. Stay close to
me.

(SHE LEADS THEM AROUND STATION,
WHISPERING)

STACY:

Billy...Billy?

DAN:

Is he missing, too?

STACY:

It's our signal. I
call three times softly
and he comes. Billy.
Billy. Billy.

(NO ANSWER)

DAN:

Call him four times.

(STACY FOLLOWS HER LIGHT ALONG
WALL. SCARY SHADOWS HOVER. THEN A
FUGURE DARTS IN THE LIGHT)

SHADOW(VO):

Aaaaaaargh!

(EVERYONE SCREAMS. STACY'S LIGHT
DARTS WILDLY AS A NET FALLS ON HER
AND SHE SCREAMS)

(ALL RUN IN DIFFERENT DIRECTIONS AS
A HUGE FIGURE, IN STRANGE CLOTHES,
TRIES TO FLEE)

(BILLY RUSHES IN AND GRABS THE
FUGURE. IT'S SCHEMER, IN HIS SUPER
HERO GUISE)

SCENE 13 (CONT'D)

BILLY:

Schemer! What are you
doing here?

SCHEMER:

Hands off! Hands off!
I had to protect my
arcade.

(A HAIRY MONSTER ARM APPEARS BEHIND
HIM)

(THE CREATURE MOVES AROUND THE DIM
STATION. EVERYONE POINTS TO IT IN
SILENT TERROR. STACY MOVES TO THE
LIGHT SWITCH, READY TO TURN IT ON.
IN HER FLASHLIGHT SPOT, WE SEE
BILLY POISED TO JUMP THE CREATURE.
THE KIDS CLUTCH EACH OTHER, TERRI-
FIED)

STACY:

(WHISPERS)

Ready, Billy?

(BILLY NODS SHARPLY. PAUSE. STACY
DOESN'T SEE)

BILLY:

Stacy, hit the lights
when I say three.

STACY/SCHEMER/KIDS:

(HYSTERIA)

Oh no! It's King Kong!
He's going to get us all!

BECKY:

Felicity!

BILLY:

It's a monkey?

SCENE 13 (CONT'D)

BECKY:

A chimpanzee. Baby
Felicity from the circus.
She's very friendly.

SCHEMER:

Just keep her out of the
Arcade. I don't believe
in letting monkeys into
human entertainment
areas.

(FELICITY GOES OVER TO SCHEMER AND
MAKES A FACE. SCHEMER MAKES A FACE
BACK. THEY TRACE FACES AS WE--)

DISSOLVE TO:

*kids will want to
see more of the
monkey*

*see suggestion for
ending*

SCENE 14
(STATION)

(NEXT DAY- THE RINGMASTER IS THERE
WITH FELICITY)

RINGMASTER:

It serves me right for
forgetting my clipboard.
I hope she didn't bother
you too much.

and leaving Felicity behind

STACY:

Oh no! We had an inter-
esting evening with her.

SFX: TRAIN ABOUT TO LEAVE THE
STATION

RINGMASTER:

This time we're really
leaving. Now, have I
forgotten anything?

(FELICITY WALKS OUT WEARING STACY'S
CAP. HE GIVES THEM TO THE RINGMAS-
TER, THEN TAKES HIS HAND...THE
RINGMASTER GIVES THE STOLEN ITEMS
TO STACY. AS THEY WAVE GOODBYE,
FELICITY KEEPS LOOKING AROUND)

*rather have the monkey
give them back
one at a time*

SCHEMER:

I'm sorry to see her go.

(TO BILLY AND STACY SNEERING)

And to think you were
afraid of such a cute
little critter.

(AS SCHEMER SHAKES HIS HEAD IN
"AMAZEMENT" AT STACY AND BILLY, MR.
CONDUCTOR APPEARS, REARS BACK, AND
GIVES A MIGHTY TARZAN YELL. SCHEM-
ER SCREAMS AND GOES RUNNING FROM
THE STATION, AS THE OTHERS LAUGH)

END

*alternative ending
monkey puts
banana peel on
Schemer's head*

*or monkey taps
Schemer on shoulder
and crows him*